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American Art News

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NEW YORK, JUNE 17, 1911.

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SPECIAL ANNOUNCEMENT.

With this issue the "American Art News" will, as usual, during the Summer, appear MONTHLY until Saturday, October 14th, when the weekly issues will be resumed.

The regular Summer MONTHLY issues will be published on Saturdays, June 17, July 15, August 19 and September 16.

EXHIBITIONS

New York.

Blakeslee Galleries, 358 Fifth Avenue—Early English, Spanish, Italian and Flemish paintings.
Bonaventure Galleries, 5 East 35th Street—Rare books and fine bindings, old engravings and art objects.
Canessa Gallery, 479 Fifth Avenue—Antique works of art.
C. J. Charles, 251 Fifth Avenue—Works of art.
Cottier Galleries, 3 East 40th Street—Representative paintings, art objects and decorations.
Durand-Ruel Galleries, 5 West 36th Street—Ancient and modern paintings.
Duveen Brothers, 302 Fifth Avenue—Works of art.
Ehrich Galleries, 463 Fifth Avenue—Permanent exhibition of Old Masters.
V. G. Fischer Gallery, 467 Fifth Ave.—Selected old and modern masters.
The Folsom Galleries, 396 Fifth Avenue—Selected paintings and art objects.
Gimpel and Wildenstein Galleries, 636 Fifth Avenue—High-class old paintings and works of art.
J. & S. Goldschmidt, 580 Fifth Ave.—Old works of art.
Katz Galleries, 103 West 74 St.—Paintings, engravings, etchings and framing. Special agents for Rookwood potteries.
Kelekian Galleries, 275 Fifth Avenue—Velvets, brocades, embroideries, rugs, potteries and antique jewelry.
Kleinberger Galleries, 12 West 40th St.—Old Masters.
Knoedler Galleries, 556 Fifth Avenue—Paintings of Dutch and Barbizon Schools, and early English mezzotints and sporting prints.
Macbeth Galleries, 450 Fifth Avenue—Paintings by American artists.
Montross Gallery, 550 Fifth Avenue—Selected American paintings.
Louis Ralston, 548 Fifth Avenue—Ancient and modern paintings.
Scott & Fowles, 590 Fifth Avenue—High-class examples of the Barbizon, Dutch and early English schools.
Seligmann & Co., 7 West 36th Street—Genuine Works of Art.
Tabbagh Freres, 396 Fifth Avenue—Art Musulman.
The Louis XIV Galleries, 257 Fifth Ave.—Portraits, antique jewelry. Objets d'art.
Arthur Tooth & Sons, 537 Fifth Avenue—Carefully selected paintings by Dutch and Barbizon artists.
H. Van Slochem, 477 Fifth Avenue—Old Masters.
Yamanaka & Co., 254 Fifth Avenue—Things Japanese and Chinese.

Boston.

Vose Galleries.—Early English and modern paintings (Foreign and American).

Chicago.

Henry Reinhardt.—High-class paintings.

Washington, (D. C.)

V. G. Fischer Galleries.—Fine arts. Germany.

Julius Bohler, Munich.—Works of art. High-class old paintings.

Galerie Heinemann, Munich.—High-class paintings of German, Old English and Barbizon Schools.

J. & S. Goldschmidt, Frankfurt.—High-class antiquities.

G. von Mallmann Galleries, Berlin.—High-class old paintings.

Dr. Jacob Hirsch, Munich.—Greek and Roman antiquities and numismatics.

London

P. & D. Colnaghi & Co.—Paintings, drawings and engravings by old masters.

Knoedler Galleries.—Paintings of Dutch and Barbizon Schools, and early English mezzotints and sporting prints.

Netherlands Gallery.—Old masters.

Paris.

Etienne Bourgey.—Greek and Roman coins.

Canessa Galleries.—Antique art works. **Compagnie Chinoise Tonying**.—Chinese antique works of art.

M. Demotte.—Antiques, works of art.

Galerie Renard.—Paintings of the Barbizon and modern French schools.

Hamburger Fres..—Works of Art.

Kelekian Galleries.—Potteries, rugs, embroideries, antique jewelry, etc.

Kleinberger Galleries.—Old Masters.

Knoedler Galleries.—Paintings of Dutch and Barbizon Schools, and early English mezzotints and sporting prints.

Tabbagh Freres.—Art Oriental.

Reiza Kahn Monif.—Persian antiques.

Arthur Tooth & Sons.—Carefully selected paintings by Dutch and Barbizon artists.

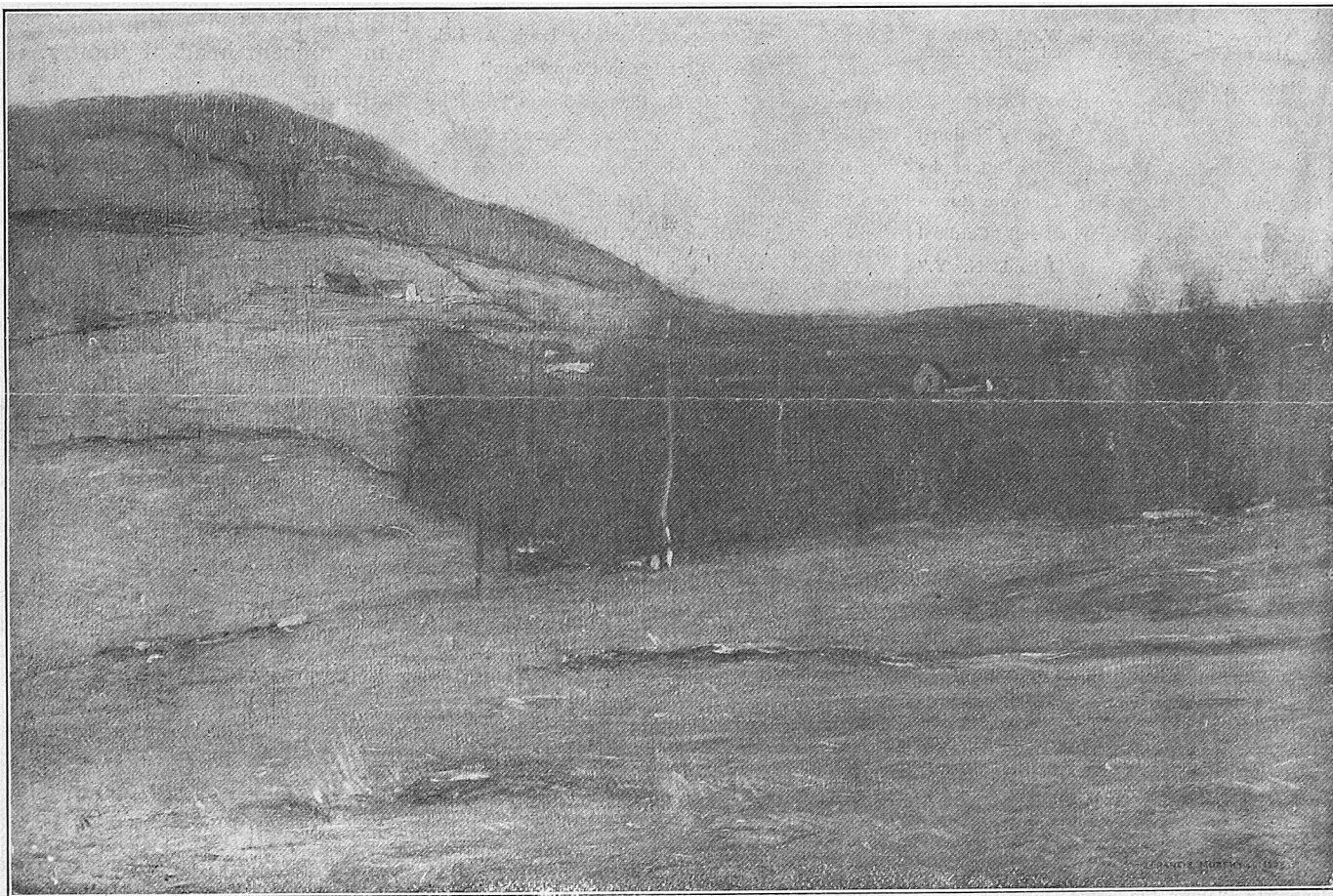
Stettiner Galleries.—Ancient works of art.

MURPHY'S "GRAY HILLS" SOLD.

The superior example of the art of J. Francis Murphy, "Gray Hillside," than which none could be stronger or more characteristic, reproduced on this page, was recently sold by the Holland Galleries to a prominent American collector. The canvas is a large one, is low in key, most truthful and delicate in color and permeated with that rare and original sentiment and feeling for Nature which typify the work of this strong American painter.

MUSEUM'S NEW COLLECTION.

The collection of M. Leon Decloux, of Paris, has been acquired by the Cooper Union Museum. It consists of original drawings, designs, decorative paintings and other works of art of the XVII. and XVIII. centuries, is a gift to the museum by the council of the institute and several wealthy amateurs, and is valued at \$55,000. The works of Ital-



GRAY HILLS (CATSKILLS)

By J. Francis Murphy

Sold by Holland Galleries to a prominent American collector

Obach & Co..—Pictures, prints and etchings.

Wm. B. Paterson.—Pictures and early Japanese color prints and pottery.

Persian Art Gallery, Ltd..—Miniatures, Mss., bronzes, textiles, pottery, etc.

Sabin Galleries.—Pictures, engravings, rare books, autographs, etc.

Sackville Gallery.—Selected Pictures by Old Masters.

Shepherd Bros..—Pictures by the early British masters.

Arthur Tooth & Sons.—Carefully selected paintings by Dutch and Barbizon artists.

R. Shenker.—Rare and early oak.

S. T. Smith & Son.—Carefully selected pictures by Old Masters.

Martin Van Straaten & Co..—Tapestry, stained glass, china, furniture, etc.

FAMOUS MONTICELLI SOLD.

An important sale, recently consummated by the Ralston Galleries, No. 548 Fifth Ave., was that of a large and most important example of Monticelli, an oval of large size, depicting a group of maidens in an ancestral French park—to a prominent collector of Pittsburg, Pa. The picture was painted in the artist's best period—the so-called "Empire" and is a beautiful and sane composition, in which all the figures are easily distinguishable. It has the warm indorsement of Faure, the author of the most authoritative work on Monticelli, and has been greatly admired in both Paris and New York. The color is typically rich and beautiful. The price is not given.

ian, French and German artists are represented, and experts express the opinion that the collection of the institute cannot be duplicated. Miss Eleanor G. Hewitt is the director of the museum.

FRICK COLLECTION ENRICHED.

Mr. Henry C. Frick recently purchased from Duveen Brothers the noted full-length portrait of the Countess of Radnor, by Gainsborough, and a full length portrait of Lady Milnes, by Romney. A few months ago an effort was made to buy the former portrait for the Louvre, but as it was held at \$400,000, the deal was not consummated.

It is said that Mr. Frick paid \$600,000 for the two portraits which were shown at the Duveen Galleries in Paris last summer.

THE ROMAN ART EXHIBIT

Through the courtesy of a friend, the catalogue of the American art works shown at the International Art Exhibition at Rome has been received by the *Art News* and is on file in its office, where it can be consulted. The catalogue is a small hand one and without illustrations.

Letters from a well known and reliable correspondent and friend of the *Art News* in Rome state that the United States Pavilion there is a great disappointment to all visiting Americans as it is both ineffective and unimportant—"the pictures are crowded and the interior of the Galleries extremely barren" and goes on to say that "as the work of American artists stands extremely well and has been a source of pride to our country people, it is extremely unfortunate that it is not housed in a more honorable manner. The sad death of Carrère and Hastings' illness is no doubt the cause." This last assumption is probably correct, as certainly the large appropriation by Congress some \$55,000, of which \$25,000 was allotted to the building, could not have been found insufficient by the Director, to provide a proper building, and one that would have adequately represented the United States. For some reason or other something generally goes wrong with exhibits of American Art abroad and now Rome, with an "ineffective" building, follows the weak and really injurious display of American art, and bad hanging of the pictures at Venice two years ago. It is "discouraging to those who would like to see American art properly presented to foreign countries." Director Harrison S. Morris arrived from Rome, June 10.

OILS.

Edwin A. Abbey—"Sylvia," lent by W. A. Clark.
John W. Alexander—"Memories" and "The Tenth Muse."
Hugo Ballin—"Sappho."
Myron Barlow—"Fatigue."
George R. Barse, Jr.—"A Legend."
John W. Beatty—"Plymouth Hills," lent by National Gallery.
Cecilia Beaux—"Richard Watson Gilder," lent by Mrs. R. W. Gilder; "Mrs. Theodore Roosevelt and her Daughter," lent by Mrs. Theodore Roosevelt.
Carroll Beckwith—"The Artist's Wife" and "Cardinal Antonio Agliardi."
George Bellows—"Beach at Coney Island, N. Y." and "The Lone Tenement."
Frank W. Benson—"Sun and Shadow."
Louis Betts—"Apple Blossoms," lent by Art Institute of Chicago.
Ernest L. Blumenschein—"German Tragedian," lent by Booth Tarkington, Esq.
Adolphe Borie—"Lady with Black Scarf."
John W. Breyfogle—"The Serpent."
D. Putnam Brinley—"Sherman Square, N. Y. C."
George Elmer Browne—"The Valley of the Somme."
George de Forest Brush—"In the Garden," lent by Metropolitan Museum; "Mother and Child," lent by Penna. Academy of Fine Arts.
Emil Carlsen—"The Moon and the Sea."
Mary Cassatt—"Young Girl Embroidering."
William M. Chase—"His First Portrait," "Cod and Snapper," "Dorothy and her Sister."
William A. Coffin—"A March Evening."
Charles Caryl Coleman—"Early Moonlight, Capri," lent by the Buffalo Academy of Fine Arts.
Colin Campbell Cooper—"Bowling Green, N. Y. C.," "Liberty Street Crevasse, N. Y. C."
Paul Cornoyer—"Afternoon, Madison Square, N. Y."
Louise Cox—"Breakfast."
Bruce Crane—"The Hill."
Charles C. Curran—"The Breakfast Party."
Howard Gardiner Cushing—"Portrait," "On the Veranda."
Elliott Daingerfield—"The Helpmeet."
William T. Dannot—"Gen. Horace Porter."
Arthur B. Davies—"As Movements of Water."
Charles H. Davis—"On the West Wind."
Joseph De Camp—"Magdalen."
Louis P. Dessar—"Becket Hill Oak," lent by Louis A. Lehmaier, Esq.
Thomas W. Dewing—"Lady in Black and Rose," lent by Hugo Reisinger, Esq.
Paul Dougherty—"Down the Gorge."
Thomas Eakins—"Louis N. Kenton," lent by Mrs. L. N. Kenton.
John Elliott—"Julia Ward Howe," lent by Mrs. Thomas J. Emery.
Lydia Field Emmet—"A Child," lent by Dr. Percy Williams.
John J. Enneking—"Cloudy Day in the Berkshire Hills."
Charles Noel Flagg—"Paul Wayland Bartlett," lent by P. W. Bartlett, Esq.
Ben Foster—"Late Autumn in New England," "Afternoon at Longpre."
Frederick C. Frieseke—"In a Garden."
Frederick F. Fursman—"In a Garden."
Daniel Garber—"Hills of Byram," lent by Art Institute of Chicago.
Walter Gay—"Gallery of Busts, Chateau de Reveillon," "The Library."
Lillian Genth—"Spirit of the Earth."
W. Glackens—"The Bathing Hour," "The Back Harbor."
W. Granville-Smith—"Indian Summer."
A. L. Groll—"Mesa Encantada, New Mex."
Oliver Dennett Grover—"Isola Bella, Lago Maggiore," lent by John B. Farwell, Esq.
John McLure Hamilton—"Gen. Booth."
Wilbur Dean Hamilton—"Miss Barbara Channing," lent by Dr. Walter Channing.
Alexander Harrison—"Beach and Sea."
Birge Harrison—"Woodstock Meadows in Winter."
Child Hassam—"June," "Newport, R. I."
Charles W. Hawthorne—"Mother and Children."
Robert Henri—"Girl with Fan," "The Red Flower."
Winslow Homer—"The Wreck," lent by Carnegie Institute.
James R. Hopkins—"The Bamboo Screen."
Charles Hopkins—"Two Sisters," lent by Mrs. M. L. Bryant; "A Claude Lorraine Glass."
Henry S. Hubbell—"Serena."
John C. Johansen—"In the Sewing Room."
Content Johnson—"Canadian Oxen."
Francis C. Jones—"Comrades."
H. Bolton Jones—"The Old Barn."
Sergeant Kendall—"Mischiefs."
Rockwell Kent—"Toiling on the Sea."

Augustus Koopman—"Going to the Boats."
Louis Kronberg—"In the Dressing Room."
John La Farge—"Madonna and Child," lent by Louis A. Lehmaier, Esq.
Annie Traquair Lang—"Japanese Kimono."
W. L. Lathrop—"August Afternoon."
Ernest Lawson—"Summer."
Jonas Lie—"Setting out to Sea at Dawn."
Philip Little—"The Coming Storm."
Wilton Lockwood—"Grover Cleveland," "Peonies."
George Luks—"Madonna of the Market."
Fernand Lungren—"Rose-Rock Canyon," lent by Owen Wister, Esq.
Robert MacCameron—"President Taft," "Waiting the Doctor's Return."
M. Jean McLean—"Girl in Green."
Gari Melchers—"Morning Room," lent by Dr. George Woodward.
Anna Lea Merritt—"Lamia, the Serpent," lent by Samuel Bancroft, Jr., Esq.
Richard E. Miller—"Woman with a Fan," "In the Shadow."
F. Luis Mora—"Shadows in the Orchard."
J. Francis Murphy—"October Morning."
Jerome Myers—"The Millinery Window, N. Y. C."
Robert H. Nisbet—"Summer."
Violet Oakley—"The Man and Seience. Upon the House-top," "Aviation." Mural Decoration from "The House of Wisdom," a series in the house of Charlton Yarnall, Phila., lent by Charlton Yarnall, Esq.
Leonard Ochtman—"Autumn in Connecticut."
Lawton Parker—"Breakfast in the Garden," lent by W. H. Singer, Esq.
William M. Paxton—"Cherry."
E. Wood Perry—"Fireside Idyl."
Henry R. Poore—"The Cloud," lent by Wm. M. Chase, Esq.; "Sunburst After a Shower."
Edward H. Potthast—"Grand Canyon of Arizona."
Marion Powers—"The Bouquet."
Maurice Prendergast—"The Promenade."
James Preston—"The Mill Race."
Henry W. Ranger—"New London from Groton Shipyard," "Autumn Woods, Mason Island."
F. K. M. Rehn—"A Sunset Revelry."
Robert Reid—"Hazel," "The Hilltop."
Henry Reuterdahl—"The Flying Dutchman of Today."
Elizabeth Wentworth Roberts—"The Antonio Padre."
William S. Robinson—"Autumn's Glory."
Julius Rolshoven—"Portrait," "The Sala of the Mascheroni," lent by Charles H. Ditson, Esq.
Guy Rose—"October Morning."
Albert Ryder—"Landscape," lent by Louis A. Lehmaier, Esq.
Chauncey F. Ryder—"October in Connecticut."
John S. Sargent—"Gen. Leonard Wood," lent by Mrs. Wood; "Miss M. Carey Thomas," lent by Bryn Mawr College.
William Sartain—"View over the Hackensack Valley."
W. Elmer Schofield—"Morning: The Frozen River."
Everett Shinn—"Ballet Girl," "Rehearsal of the Ballet," "The Song."
John Sloan—"6th Ave. and 23rd St., N. Y. C."
William T. Smedley—"Book Lovers."
Henry B. Snell—"Dawn, N. Y. Harbor."
Elizabeth Sparhawk-Jones—"Roller Skaters," lent by Dr. George Woodward.
Edward J. Steichen—"The Balcony, Lake George."
Gardner Symons—"Steep Woods and Winding River," "Where Brook and River Meet."
Augustus Vincent Tack—"Girl in Blue."
Henry O. Tanner—"The Supper at Emmaus," lent by Luxembourg Museum, Paris.
Edmund C. Tarbell—"Girls Reading," lent by Mrs. Daniel Merriman; "Dr. Clark Seelye," lent by Smith College.
Henry Fitch Taylor—"Monday Morning in N. Y.," "New Hampshire Hills."
Abbott H. Thayer—"Decorations: Winged Figure," lent by Charles L. Freer, Esq.; "Young Woman," lent by the Metropolitan Museum.
Leslie P. Thompson—"Girl in Profile."
Dwight W. Tryon—"May," lent by the Carnegie Institute; "An Evening in May," lent by Buffalo Academy of Fine Arts.
Allen Tucker—"Lobster Boats."
J. H. Twachtman—"After the Gale."
Carroll S. Tyson, Jr.—"Midsummer's Day."
E. P. Ullman—"In the Garden."
Elihu Vedder—"Fortune."
Robert Vonnoh—"Bessie Potter Vonnoh: Sculptor."
Harry M. Walcott—"The Children's Cotillion."
Lionel Walden—"Moonrise."
Henry Oliver Walker—"Musa Regina," lent by the National Gallery.
Horatio Walker—"A Milk-yard," lent by A. T. Sanden, Esq.
Martha Walker—"Katharine."
Susan Watkins—"The Fan."
Harry W. Watrous—"Some Little Talk a While of Me and Thee There Was."
Frederick J. Waugh—"The Gathering Storm."
J. Alden Weir—"Two Little Friends," "The Hunter's Moon."
Harry Van der Weyden—"Christmas Eve," lent by the Art Institute of Chicago.
James A. McNeill Whistler—"St. Marks, Venice," lent by J. J. Cowan, Esq.; "Senor Pablo Martin M' Sarasate," lent by the Carnegie Institute.
Irving R. Wiles—"Mile. Gerville-Reach as Carmen."
F. Ballard Williams—"The Farthest Hills," "Bachus and Ariadne."
Charles N. Woodbury—"The Gulf Stream."
Charles Morris Young—"The Covered Bridge," "The Little Red Mill."

WATERCOLORS, ETCHINGS AND BLACK AND WHITES.

Artists Represented.

George C. Auld, William J. Baer, Hilda Belcher, Wladyslaw T. Benda, Anna Whelan Betts, Robert Blum, Ernest L. Blumenschein, Mary W. Bonsall, Susan H. Bradley, Hugh H. Breckenridge, W. S. Budworth, Eugene Castello, George W. Chandler, Wm. Baxter Closson, Timothy Cole, Elizabeth Colwell, Colin C. Cooper, Emma Lambert Cooper, Grace Cornell, Emmasita Register Corson, R. W. Crosby, George Walter Dawson, Edward Dufrer, F. V. Du Mond, Chas. W. Eaton, George Wharton Edwards, Bernice B. Andrews Fernow, Thomas Fogarty, E. Kilburne Foote, A. B. Frost, Lucia Fairchild Fuller, Charles Dana Gibson, Gordon Grant, Elizabeth Shippen Green, F. R. Gruger, Jules Guerin, Leon Guipon, Robert Hale, George Hollowell, Jay Hawbridge, John McLure Hamilton, Child Hassam, Charles Emile Heil, Laura Combs Hills, Winslow Homer, Charles Hopkinson, Charles Wm. Hudson, Elizabeth C. Hunter, Helen Hyde, Arthur I. Keller, Sergeant Kendall, George Koch, Mary Langtry, Anita Le Roy, William Levy, J. C. Leyendecker, Louis Loeb, Ellen Macauley, Donald Shaw MacLaughlin, Henry McCarter, John Marin, Paul Julien Meylan, Charles F. W. Mielatz, Hermann Dudley Murphy, Tony Nell, Bror J. Olsson Nordfeldt, Elizabeth Nourse, Violet Oakley, Rose O'Neill, Margaet Patterson, Edward Penfield, Joseph Pennell, Charles Hovey Pepper, Clarice Petremont, Maurice Prendergast, Henry Reuterdahl, Alexander Robinson,

Ernest David Roth, H. W. Rubins, Alice Schille, Alexander Schilling, Sydney Dale Shaw, John Sloan, F. Hopkinson Smith, Jessie Wilcox Smith, Florence Frances Snell, Henry B. Snell, Frederick Dorr Steele, Violet Steele, Albert Sterner, Katharine Beecher Stetson, F. Walter Taylor, William Ladd Taylor, J. H. Twachtman, Elihu Vedder, James Verner, Everett L. Warner, Cadwallader Washburn, Herman A. Webster, J. Alden Weir, Chas. Henry White, Chas. A. Winter, Henry Wolf, Chas. H. Woodbury, N. C. Wyeth and Florence Wyman.

SCULPTURES AND BRONZES.

Sculptors Represented.

Herbert Adams, Robert I. Aitken, Hendrik Christian Andersen, Lillian Baer, Paul Wayland Bartlett, John M. Bateman, Chester Beach, Marion H. Beckett, Edward Berge, Solon H. Borglum, John J. Boyle, Victor D. Brenner, Richard N. Brooks, Benjamin Bufano, Roger Noble Burnham, Edith Woodman Burroughs, Henry K. Bush-Brown, A. Stirling Calder, Beatrice Ashley Chanler, Mabel Conkling, Gail Sherman Corbett, Cyrus E. Dallin, Edward Willard Deming, Abastenia St. Leger Eberle, Moses Ezekiel, John Flanagan, James Earle Fraser, Daniel Chester French, Harriet W. Frishmuth, Sherry E. Fry, Frances Grimes, Charles R. Harley, J. Scott Hartley, Eli Harvey, Gertrude Hay, C. A. Heber, Grace Hooper, Martha M. Hovenden, Anna V. Hyatt, Alice Steele Ide, Sergeant Kendall, Isidore Konti, Albert Laessle, Leo Lentelli, Henry Linder, B. Lillian Link, Evelyn B. Longman, Augustus Lukeman, Carol Brooks MacNeil, H. A. MacNeil, R. Tait McKenzie, Lou Wall Moore, M. V. Musselman-Carr, Andrew O'Connor, Edith Barretto Parsons, Attilio Piccirilli, Furio Piccirilli, Louis Potter, Bela L. Pratt, A. Phinister Proctor, Brenda Putnam, Edmond T. Quinn, Lucy Richards, Frederick G. R. Roth, Charles M. Russell, Annetta Johnson St. Gaudens, Augustus St. Gaudens, Victor D. Salvatore, Janet Scudder, T. Spicer-Simpson, Amory Symonds, Leila Usher, Elihu Vedder, Bessie Potter Vonnoh, J. O. A. Ward, Adolph A. Weinman, Lila Audubon Weelock, Gertrude V. Whitney, Walter Winans, Mahonri Young and George Julian Zolney.
Also photographs of large sculpture in various American cities.

PARIS DEALERS.

An admirable piece of Paros marble, which Mr. D. K. Kelekian has just brought back with him from Egypt, is a magnificent head of Jupiter, with an Assyrian beard and long hair. It is probably a portion of a Greek colossal statue of 300 B. C., made for the temples of Egypt and is valued at 20,000 frs.

A Rhaghes 13th century bowl, also at the Kelekian Gallery, is a gem of its period, is decorated with a zone of some fourteen figures in rich costumes on an ivory ground. This piece is one of the finest of its kind and will be greatly admired by collectors of rare faïences.

On further examination of this veritable little museum of art treasures, I noticed among other things from the collection of M. le Baron d'Orville, which Mr. Kelekian was fortunate in obtaining intact, several Oriental Scaguk helmets of the 14th century, previously exhibited in the Musée des Arts Décoratifs and two heads in stone from the cathedral of St. Denis of the 12th century and perfectly preserved. Mr. Kelekian will shortly leave for Constantinople, where he will make valuable purchases and will bring them with him on his return in August.

Letters from prominent collectors are daily received by Mr. Kelekian congratulating him upon his fine collection of Art Musulman now on exhibition in the Victoria and Albert Museum, South Kensington, London, and he has been obliged repeatedly to refuse offers for the purchase of the same, which he desires to retain for himself.

Reiza Khan Monif, the Persian antique dealer of 7 Rue de Provence, Paris, has recently received from Persia several notable and interesting additions to his large collection. Of the more important objects received are a beautiful large reflet metallic dish with animals in the center; a large Sultana-bad dish of fine color with figures illustrating old Chinese and Persian history; a XI. century Babylonian bowl, and a magnificent blue decanter richly decorated.

Mr. George A. Hearn has recently presented to the Brooklyn Museum the following examples of American art: "Venice," by George H. Bogert; "Golden Sunset," by Henry G. Dearth; J. Alden Weir's "The Flower Seller"; "Jasmines," by August Franzen, and "La Marcellerie," by Gaines Ruger Donoho.

FINE ARTS CONVENTION.

The second annual convention of the organization known as the American Federation of Fine Arts—the first assemblage three years ago having been simply one for organization—was held in the parlors of the New Willard Hotel, Washington, D. C., May 16-18, in intense heat, which greatly marred the occasion. There was a fair attendance only and the audience was chiefly composed of women.

The President, Mr. Charles Hutchinson, presided. The convention was opened by an address of welcome by Franklin McVeagh, Secretary of the Treasury, and a greeting by Thomas Nelson Page, President of the Washington Society of Fine Arts. After the President's address and reports of officers, committees and chapters, Miss Leila Mechlin, the Assistant Secretary and the only paid officer, read a paper descriptive of the real practical work of the organization, namely the traveling exhibitions of art works sent out through the country during the year, in which she paid a generous tribute to the pioneer work done by the *American Art News* in this field four years ago, and which laid the foundations of the enterprise. The remainder of the sessions, five in number—with the exception of a brief time given to the election of officers, all the old officers being re-elected, the appointment of committees and the raising of a fund of some \$3,500, presumably to meet an anticipated deficit and to provide for a raise of Miss Mechlin's salary, suggested by the President—was entirely devoted to the reading of papers, a list of which follow. These were, with perhaps two exceptions, on Academic subjects, and the open windows due to the intense heat, with consequent street noise, and bad acoustic qualities of the convention room made them for the most part inaudible, save to those occupying the front seats. There was little or no opportunity allowed for any discussion or debate on art topics, and the papers, under the circumstances, it would seem, might better have been published and sent to the Federation members. The social features of the convention were the most enjoyed by the delegates, and included a charming reception at the residence of Mr. and Mrs. Thomas Nelson Page, and receptions at the Octagon House and the new Pan-American building.

Among the few painters present were John W. Alexander, E. H. Blashfield, C. C. and Emma L. Cooper, W. L. Harris and F. D. Millet, the Secretary of the Federation, but who did not take a prominent part in the proceedings, Lorado Taft and Eli Harvey represented the sculptors. The architects, who seem to take most interest in the Federation, were better represented. The Museum officials present were few in number and included Edward Robinson of the Metropolitan Museum, Messrs. Hutchinson and Carpenter of the Chicago Art Institute and W. S. Perry of Pratt Institute.

The Treasurer's report which follows caused some surprise, especially in the seemingly large amount expended on the publication of the Federation's organ, "Arts and Progress," some \$500 an issue with only twelve issues a year. Subscriptions having been called for, presumably to cover an anticipated deficit, some \$3,500 was pledged, the chief and amiable contributors being Mr. George Armour of Chicago and Princeton, N. J., \$500; and Messrs. W. T. Evans, Charles Hutchinson, Lloyd Warren, John W. Alexander, Mrs. Pattison, of St. Louis, Mr. Ellicott, of Baltimore, and a few others, with several Architects' Chapters, \$200 each.

The treasurer's report, in substance, follows:

RECEIPTS.	
Balance in Treasury May 20, 1910.....	\$ 32.58
Dues from Associate Members	2,458.27
Dues from Chapters	1,251.00
Special Contributions from Chapters	1,595.00
Arts and Progress:	
Associate Members' Subscriptions	\$1,091.00
Chapters' Subscriptions	542.32
Special Sales	587.68
Advertisements	962.58
Guarantee Fund for "Arts and Progress":	
Charles L. Hutcheson.....	\$150.00
A. J. Parsons.....	150.00
J. C. Shaffer.....	150.00
Hennen Jennings.....	150.00
Marvin F. Scaife.....	150.00
Elihu Root.....	150.00
F. D. Millet.....	150.00
Robert Bacon.....	150.00
Ralph Adams Cram.....	100.00
Herbert Adams.....	150.00
Total Receipts.....	
From Special Exhibitions	4,848.51
Total Receipts.....	
DISBURSEMENTS.	
Office Expenses	\$3,201.79
Convention, 1910.....	664.50
Cost of Special Exhibitions	4,984.46
Printing and Mailing "Art and Progress"	5,955.88
Total Disbursements	
Total Disbursements	
Balance in Treasury May 15, 1911.....	\$ 12.31

ARTISTS' SUMMER RETREATS.

It is difficult to say which of the many summer resorts most favored by American artists is the most popular this year.

Some, of course, will have nothing but the mountains—others are all for the sea, as for instance, Cullen Yates, who in looking for "local color" at Ogunquit, Me., last year discovered Miss Mabel Taylor of Baltimore, and made her his bride a few weeks ago. At Ogunquit (tenderly pronounced by its lovers Gunquit) J. C. Nicoll spends his summers, and Rockwell Kent has done some of his best work there.

Paul Dougherty who is spending this summer as last on the English Cornwall Coast painted many fine canvases at Monhegan, Me., where there is a race of sturdy fishermen who have at last been induced to look with kindly eyes on "them artist fellers."

Gloucester, Mass., has long been attractive to lovers of the sea ever since Wm. M. Hunt painted his "Gloucester Fishing Boats." Twachtman was fond of this place, and Willard Metcalf's "Gloster Harbor" is well known. Here Cecilia Beaux has her charming villa where she entertains those fortunates whom her busy life permits her to cultivate.

Old Lyme, Conn., discovered in 1899 by Henry W. Ranger, seems to gain in popularity with the years. It is loved by the artists for its "beauty of line, joy of color and atmospheric influences," and, whisper it softly, it contains picturesque boarding places, where the food is "awfully good and prices low" but these are material things. Among the "Lyme-lights" are Louis Cohen, Frank Vincent Du Mond, Jules Turcas, E. F. Rook, Will S. Robinson, Will Howe Foote, Carleton Wiggins, Guy Wiggins, Chauncey F. Ryder, Frank A. Bicknell, Louis P. Dessar, Charles Vezin, Clark Voorhees and many others. Here Willard Metcalf painted his "May Night."

Woodstock, N. Y., like St. Petersburg, was "carved from the wilderness" several years ago. Bolton Coit Brown selected it for a summer sketching class and a flourishing school was soon the result. Herman Dudley Murphy, Birge Harrison, and Arthur Dawson have taught and painted there, and Leon Dabo is now a regular visitor and says that some of his best canvases have been painted at this mountain retreat.

Of the Connecticut resorts, Ridgefield seems the most alluring for artists. J. Alden Weir has his summer studio at Brandville nearby, where he paints his charming landscapes. And there Roswell C. Bacon's summer school flourishes. Winsor and Cornish are still the haven of several of the best known men, notably Thomas Dewing, Kenyon Cox, Herbert Adams, and Maxfield Parrish. Boltin and Francis Jones are at their South Egremont home. Ben Foster and Emil Carlsen are enjoying the beauties of Falls Village, but the latter will spend a part of the summer in his native Denmark.

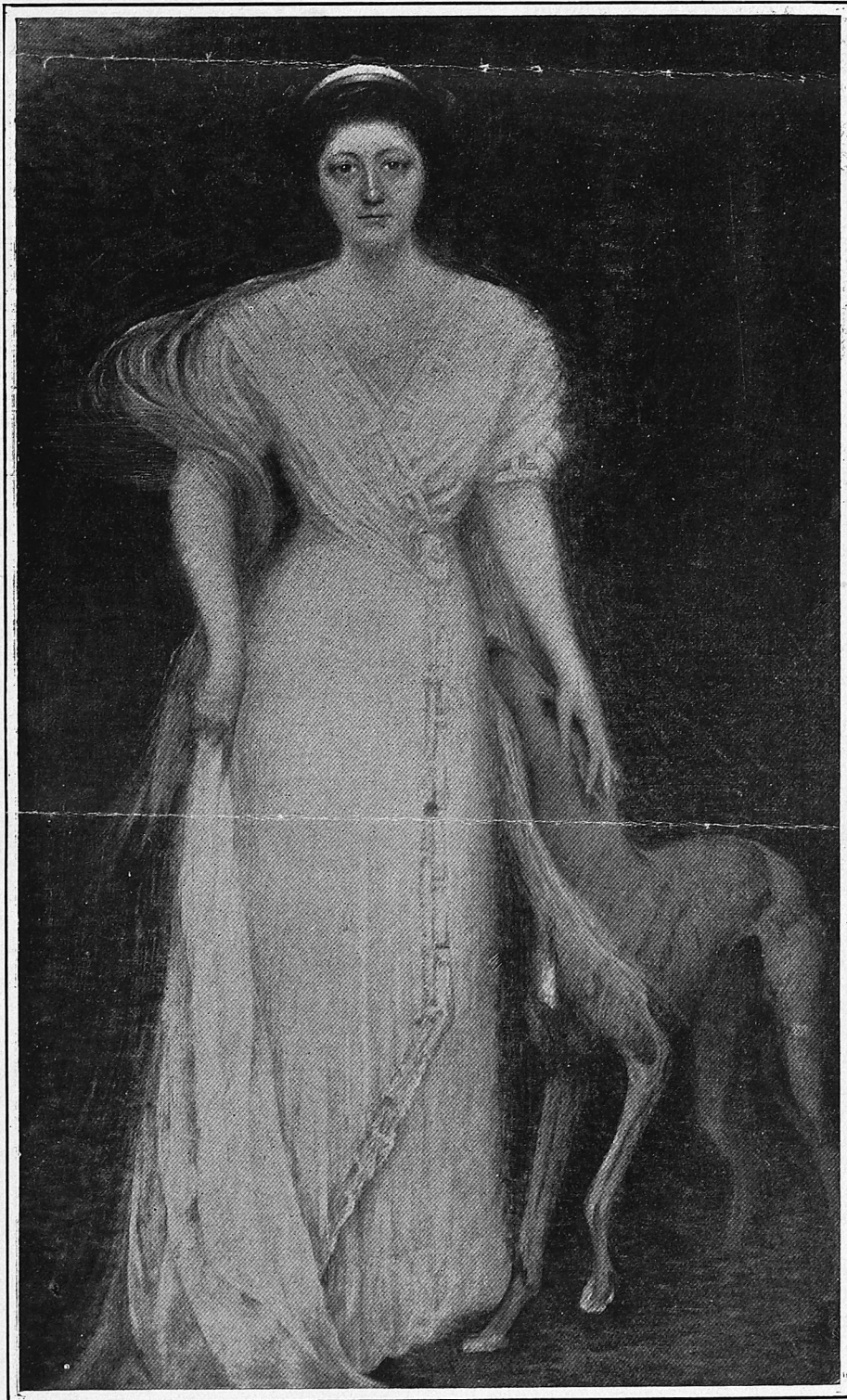
Maurice Fromkes will spend the summer in Maine. W. Merritt Post has just built a studio at Litchfield, Conn. Henry Golden Dearth is at his charming summer home at Montreuil, France. Wm. J. Potter is painting at St. Ives—Cornwall, England. Muller Ury is in Switzerland. Roswell M. Shurtleff is at his studio in Keene Valley, Adirondacks. Charlotte Coman is painting her beloved Pennsylvania hills, and Charles W. Eaton is in Europe. J. Campbell Phillips is painting portraits at Long Branch. De Witt Parshall is at his studio North East Harbor, Maine, and the Beal brothers may be found anywhere along the Maine Coast. Granville Smith will occupy his Bellport, L. I., studio.

There is still another important sketching and painting resort which must not be overlooked. It is near the sea whose cooling breezes occasionally refresh its inhabitants. Many paintable subjects abound along its water front; and it has picturesque street scenes. It is the liveliest stamping ground of all and attracts visitors from every land. Artists find it especially adhesive this summer. Can you guess where it is? Ye of the brush. 'Tis "little old New York." L. Merrick.

J. J. Shannon was awarded first prize and medal of honor for two portraits shown at the International Art exhibition recently held at Barcelona.

W. A. Mackay last winter completed some decorative panels on the facade of the cement and composition building, No. 19 East 57 St., designed by Hunt & Hunt, which have brought him deserved praise from architects and art lovers. These decorations are on a blue background, and add to the effect of the building's front in a marked manner. Mr. Mackay is now painting a series of panels for the dining room at Castle Gould, Sands Point, L. I.

A Paris cable states that Howard M. Hartshorne of New York has been awarded a medal for his picture, "A Breton Fete," at the Old Paris Salon.



MRS. DEAN HOLDEN, of Cleveland, O.
By Albert P. Lucas.

The portrait of Mrs. Dean Holden of Cleveland by Albert Lucas, reproduced on this page, is an excellent example of the artist's work and is refined and delicate in color and sentiment. The color scheme is one of light grays and soft whites, and the pose is natural, easy and graceful.

The Artists' Aid Society had its annual outing last month at Thompson's Hotel, Navesink Highlands. The party included George W. Maynard, Bolton Jones, Francis Jones, F. S. Church, J. C. Nicoll, Wm. T. Smedley, Homer Emmons, Percival De Luce, Wm. H. Lipincott and Joseph Lauber, the president.

Mrs. Charles R. Lamb has left for her summer home "The Fold" (Cresskill, N. J.). In addition to her outdoor landscape work some of which will be studies in her own gardens, Mrs. Lamb has important decorative commissions and portraits which she hopes to complete before her return to her New York studio in the Autumn.

Prince Lichtenstein, of Vienna, who owns a rarely fine collection of Oriental art, porcelains and Chinese rugs, recently arrived here and paid a visit to the Metropolitan Museum, whose collections in these departments he warmly praised.

MARRIAGES.

Yates-Taylor.

Cullen Yates and Miss Mabel Taylor, daughter of Mr. Hiram H. Taylor of Baltimore, were married in that city May 27 at the bride's father's residence. Mr. Yates met Miss Taylor two summers ago at Ogunquit, Mass. After their honeymoon trip Mr. and Mrs. Yates went to Shawnee, Pa., near the Delaware Water Gap, where Mr. Yates has a summer studio.

Elliott-Green.

Miss Elizabeth Shippen Green was married June 4, to Huger Elliott, director of the Rhode Island School of Design, at the bride's country home, Mount Airy, Pa. The wedding was quiet and attended only by a few friends. The marriage of Miss Green, it is said, broke a pact long existent between herself and Miss Violet Oakley and Miss Jessie Wilcox Smith that the trio would remain unmarried.

Strauss-MacDonald.

The marriage is announced of Malcolm A. Strauss, the portrait painter, to Miss Katherine Agnew MacDonald, daughter of Wm. A. MacDonald of Pittsburg. The marriage took place at Christ Church.

The \$25,000 monument of Abraham Lincoln, given to the city of Newark by the late Amos Van Horn, was unveiled May 30.

The New York School of Applied Design for Women held its nineteenth annual exhibition at its handsome building, 162 Lexington Ave., last month. The closing reception was an interesting and charming affair. Some \$750 was given in cash prizes and 350 honorable mentions were awarded. The speakers were Mr. W. De H. Washington, the chairman who made the introductory address, Dr. Lyman Hubbard, F. Edwin Elwell, Mrs. Dunlap Hopkins and Edward P. Sperry. The awards and diplomas were presented by the president, Mr. Frank Tilford, who donated ten new scholarships, making in all twenty-five up to date.

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SPECIAL ANNOUNCEMENT.

With this issue the "American Art News" will, as usual, during the Summer, appear MONTHLY until Saturday, October 14th, when the weekly issues will be resumed.

The regular Summer MONTHLY issues will be published on Saturdays, June 17, July 15, August 19 and September 16.

A NOTABLE JUNE NUMBER.

Our first summer monthly issue is notable for the number and importance of happenings in the art world of Europe and America since our last weekly issue May 13, which it records. Never before have art activities in the United States been prolonged into June as this year, while in Paris, London and Amsterdam, there have been numerous art auctions of supreme importance—and a variety of other happenings.

As a rule and in ordinary years, there is little to record and report in the art world of this country after the middle of May, but all precedent has been this year set at naught.

So much has occurred that cannot well go unrecorded that our columns are un-

duly crowded, and much matter of interest has had to be condensed that would as in other years have been treated at more length.

Those of our readers and patrons in this country and abroad who have not been able to closely follow the many happenings of interest, during the past five weeks will, we trust, find that a perusal of this issue will make them *au courant* of all that is worthy of note in the art world. Our next summer number will be published July 15.

OBITUARY.

Frederick P. Vinton.

Frederick Porter Vinton, one of the strongest of American portraitists, died at his home in Boston, May 19. He was born in Bangor, Me. in 1846, and began his art studies in Paris in 1874, afterwards visiting Munich, where he studied in the Academy under Manger and Dietz. Returning to Paris, he entered the atelier of Jean Paul Laurens and later exhibited his "Nue Bohémienne" in the Paris Salon, and received honorable mention. In 1879 he returned to Boston and devoted his time to portrait painting. Among his distinguished subjects were Wendell Phillips, Charles Francis Adams, Lord Playfair, Senator George R. Hoar, Judge Choate and Bishop Lawrence. He was a member of the Society of American Artists, and in 1891 was chosen an Academician.

Constant Mayer.

Announcement is made by the Academy of Design of the recent death, in Paris, of Constant Mayer, an Associate. The artist was born in France in 1831, was graduated from the Ecole des Beaux Arts and came to this city in 1857, where he became an American citizen. One of his best known works, "Maïd Muller," was purchased by Mr. Charles H. Keep of Philadelphia. Among other popular examples are "Street Melodies" and "Love's Melancholy." He also painted portraits of several distinguished men, including Generals Sheridan and Grant. He returned to Paris to live some years ago.

L. G. Sellstedt.

Lars Gustaf Sellstedt died at his home in Buffalo, N. Y., June 4, aged 92 years. He was born in Sweden and came to this country when a boy. He was one of the founders of the Buffalo Fine Arts Academy and an associate of the Academy. Several of his works are in the Albright Art Gallery. He painted portraits of Grover Cleveland and other prominent men.

Spencer Fuller.

Spencer Fuller, eldest son of the late George Fuller, and a pupil of his distinguished father, died at his residence at Deerfield, Mass., in late May. Although a landscape painter of ability, his work is not known as it should be to American art lovers. Some examples, shown last winter and in a summer exhibition now on in the Macbeth Gallery, revealed the painter as a most skilled artist, possessed of rare sympathy with the tenderer moods of Nature.

Mme. Claude Monet.

Mme. Claude Monet, wife of the noted painter, died at Giverny, France, May 19. Her first husband was M. Hoschede, also an artist of note, and a daughter by this marriage is the wife of M. Monet's eldest son. Another daughter married Theodore Butler, an American painter.

METROPOLITAN MUSEUM.

The recent Bulletin of the Museum shows a varied and extensive list of new acquisitions, including paintings, sculpture, classical antiquities, textiles and costumes, all of which will be on view during the Summer. Among the new paintings is "Judith with the Head of Holofernes," by Lucas Cranach, purchased at the late Hoe sale, which has been restored and is hung in Gallery 34, where two other portraits attributed to Cranach, "An Electoral Duke of Saxony," and "A Madonna and Child" are placed. "Christ in the Desert," by Moretto da Brescia, 1498-1554, is another portrait acquired by purchase, as is that of Professor Emerson by Franz von Lenbach, painted in Munich in 1894 and bought out of the Wolfe fund. In sculptures are "La Jeunesse," by Herbert Adams and a marble statue of Clytie by W. H. Ronchart, a gift from Mr. and Mrs. W. H. Herriman.

To the loan collection of Chinese porcelains, by Mr. J. Pierpont Morgan, have been added ten new cases, and the lot now numbers 1,796 pieces.

The Museum has recently acquired from London a good example of Botticelli's "Scene from the Life of St. Zenobius," from the Sir William Abdy collection, sold at Christie's and a panel by Perugino from the collection of Mr. Frederick A. White. This panel is one of a set of five depicting "The Resurrection" and cost the Museum \$25,000. The remaining four panels are owned by Mr. Martin A. Ryerson of Chicago.

Six drawings each from the American and British schools, and several from the German, French and Italian, have been purchased and are shown in the new gallery of drawings.

Early Americans at Ehrich's.

Forty-three examples of early American painters are on exhibition at the Ehrich Galleries, No. 463 Fifth Ave., through the Summer months, and the display is commended to art-loving stay-at-homes and visitors, as it contains some rare and choice works, and gives a comprehensive and excellent idea of the early art of the country.

The most interesting, as they are the rarest pictures shown, are six illustrative of scenes from Irving's "Knickerbocker History of New York," by the almost forgotten John Quidor, a talented artist, born in 1800, but whose career was an unfortunate struggle with poverty. He made only a scant living for years by painting landscapes and figures on the old buses and fire engines of the city. Quidor was really a caricaturist and his "Peter Stuyvesant and Antony the Trumpeter," is worthy of Gavarni. The large canvas, "Stuyvesant Watching Dancers at the Battery," has good composition, and if cleaned, would doubtless disclose fine color and air.

There are three examples of Copley, all of his late American period and two Mr. and Mrs. Thomas Dongan exceptionally good, and characteristically stiff and hard. The three examples of Gilbert Stuart are two of the familiar Washington replicas, and the only fair presentment of Samuel Williams. Of the five Sullys the Miss Susan Campbell belongs to the typically "Sweet" period, the Judge Gross is strong and the "Mrs. Ames" has rich color quality, but is not typical. The Benjamin West is the well known and typical "Death of Gen. Wolfe," the Trumbull the small Head of Washington and the Rembrandt, Peales' the "Porthole," bust of Washington, and the other typical bust presentment of Washington. From John Neagle's talented brush are shown the strong and fine "Junius Brutus Booth as Iago," a charming group of bust portraits, "The Four Sons of Isaac Dixon," and a strong copy of a photograph of Washington Irving. There is a surprisingly good flower piece by William S. Mount, and a good "Autumn Landscape," by Thomas Cole. Fair to good characteristic examples of William Dunlap, John Wesley Jarvis, Chester Harding, Frederick Fink, and others.

CORRESPONDENCE.

Arts Federation Convention.

American Art News,
Dear Sir:

As I have seen practically no reference to the Convention of the National Federation of Arts held in Washington May 16, 17, and 18 in the newspapers I write hoping to bring out some discussion of the usefulness of the federation. Although I attended the Convention, and as a Delegate, I was unable to arrive at a satisfactory conclusion, in my own mind, as to what it was all about, and neither was I able to elicit any expression of opinion from the numerous delegates from the worthy art institutions belonging to the Federation, beyond the general statement that "It is a good thing—push it along."

I understood that about eighty of the chapters of the Federation were represented by one or more delegates, mostly women. Beyond a few distinguished members of the profession, artists were conspicuous by their absence. The character of the audience, which assembled twice daily in the Red Room on the ground floor of the Willard Hotel was that of a convention of lady school teachers and I am inclined to think that, in effect, these held the majority.

The weather was extremely hot, which detracted from the enthusiasm of the meetings, but had no effect upon their weary length. There were six sessions of the convention, with from three to four papers delivered at each session, or a total of about twenty papers on unrelated subjects, read in three days. These papers did not appear to have been chosen with regard to their suitability or timeliness and if I remember rightly only two of the speakers were sufficiently interested themselves to speak extemporaneously or to memorize their speeches.

While some of the papers were good they were, with few exceptions, on academic subjects, were too numerous, too long, and badly read, and each session was so full that practically no time was allowed for general discussion of the policy of the federation, although it was understood that the audience was anxious to hear more about the practical utility of the alliance.

A financial report placed the cost of printing and mailing "Arts and Progress", the official organ of the Federation at about \$6,000 a year. This report was accepted without discussion, nor was the character of the publication discussed. The sum of \$3,500 was asked for and subscribed to insure an expected deficit for the ensuing year without discussion of the advisability of continuing the departments of work which cause the deficit.

The scheme of travelling art exhibitions was treated of in a paper read by the assistant secretary at the first session. Those fortunate in occupying the front rows only were able to hear above the din of the street noises (incidentally the acoustic properties of the Red Room are nil). These exhibitions appear to be the most practical thing accomplished by the Federation, and on this subject delegates were eager for information.

Criticism of existing institutions, public sculpture, architecture, paintings and interior decoration, as presented in the papers read, was all of the destructive variety, and this was unfortunately played up to the full by the Washington papers which gave such headlines as these:

"Modern Sculpture Hideous"—"Washington homes hideous"—etc., the statements backed up by the names of the speakers.

One curious feature of the Convention was that seemingly no effort was made to get any notice of its meetings in the public press and that even in Washington the Star and Post were the only papers which even noticed its proceedings.

The Federation, I am told, aims at censorship of art in America. Are we ready for such censorship and will the best results come through this administration?

Helen W. Henderson.

Philadelphia, Pa., June 12, 1911.

CITY CLUB EXHIBIT.

Following a series of successful exhibitions during the winter and spring, the City Club of 55 West 44 St. is now showing a group of water colors and pastels which includes excellent examples of the work of some of our best known artists. They number such names as Gifford Beal, W. Gedney Bunce, Edward Dufner, Albert Groll, Birge Harrison, W. Granville Smith, Charlotte Coman, Winslow Homer, Henry Keller, Eduard Potthart, Henry W. Ranger, Ivan G. Olinsky, etc.

LONDON LETTER.

London, June 7, 1911.

Anne Estelle Rice, the American artist, had a considerable success with her exhibition of paintings at the Baillie Gallery. Her work appeals especially to advanced critics by its bright color, inventive design and freshness and virility of brushwork. She is equally at home with figures and street scenes, and all her exhibits are stamped by the impress of a strong personality and notable for their pure, joyous color.

At a sale of modern pictures at Christie's, Lady Butler's well-known Boer war picture, "Floreat Etona," was sold for 320 guineas, and will, I understand, become the property of the school. At the same sale David Cox's "Peace and War" was knocked down for 550 guineas. In 1872 at the Gillot sale the same work made 3,430 guineas.

Frank Bramley has recently been elected Academician in the place of the late E. Crofts. Mr. Bramley was formerly connected with the Newlyn School and of late years has occupied himself chiefly with the study of light effects in the open air. He has an original portrait of a child and her nurse in the principal gallery of the present Academy.

The sensation of the exhibition of the New English Art Club, which opened recently, is a small painting entitled "Mort d'une Paysanne," by Henry Lamb, representing a Breton peasant bending his head over the dead body of his mother, whose head only is seen. Like Rembrandt in his "Anatomy Lesson," the painter has been fascinated by the contrast between living and dead flesh, but he has also made a profound study of the grimacing of grief, both in this work and his no less remarkable picture of Breton peasants entitled "Lamentation." Neither of these subjects are wholly imaginary, but were suggested by incidents actually seen by the painter when living in Brittany. Mr. Lamb, who is a young man well under thirty, is a member of the group known as the Fitzroy Street School, whose works are already being sought after by several of our most discriminating patrons of modern paintings. Other members of this group who show at the New English are Walter Sickert, Lucien Pissarro, Robert Bevan and Spencer Gore, but Augustus John, Gilman and others do not send. There is a report of a secession of advanced members from the New English and of an exhibition of work by the seceders to be held in London before the end of June.

GREAVES-WHISTLER DISPUTE.

An interesting and warm controversy has been going on in London and Paris over a recent exhibition of pictures by Walter Greaves in the Goupil Gallery, London. The friends of Whistler state that Greaves is merely an imitator of the former, while Greaves admirers assert that the latter improved under his long association with Whistler and developed a talent which now at his age of 70 years, is just being recognized. The picture "Passing Under a Bridge" seems to be the centre around which the artistic storm rages. In the Goupil catalogue it is stated that this picture was exhibited at South Kensington in 1862, together with several Whistlers, and if this true, "The Bridge" now in the Tait Gallery, by Whistler, was painted after Greaves had treated the same subject. But the officials of South Kensington assert that their catalogue does not contain any such entry, and deny that the Greaves picture was shown in the room with Whistler's.

Joseph Pennell writing from London to the *American Art News*, encloses the following letter, sent to the London Times, which that journal not only did not publish, but returned to the writer without comment:

Editor The Times.
"Sir: Os considerable attention has been called in Europe and America to the exhibition of work by Mr. Walter Greaves, and as Mr. Greaves has stated in the prefatory letter in his catalogue that his painting, 'Passing Under Old Battersea Bridge,' was exhibited in 1862, the year of the date upon it, and

as this statement has been widely quoted by critics, with the object of proving that Mr. Greaves painted Nocturnes before Whistler, and in Whistler's manner: may I state that I have searched the Official Catalogue, Fine Art Department of the 1862 International Exhibition at South Kensington, and have failed to find the name of Walter Greaves in it. Mr. Greaves' statement also that Whistler showed 'pictures' in the same exhibition is incorrect, though he did show four etchings numbered 2548 in the British Division of Etching and Engraving.

"Mr. Alan S. Cole, C. B., also informs me that as he was only aged about fourteen at the time, he cannot remember to have been in charge of a 'room in the Cromwell Road building' in which Mr. Greaves' and Whistler's pictures were shown, as Mr. Greaves states.

"I think, therefore, it is only right that Mr. Greaves should be asked by you, sir, to produce some more positive proof, and reliable data, as to the date at which this work was shown.

"The first reference to Mr. Greaves' exhibiting, I believe, is 1873.

"I am, sir,

"Yours, etc.,

"JOSEPH PENNELL."

London, May 16, 1911.

Mr. Pennell concludes his letter to the "Art News" as follows:

"In the meantime, I have been able, thanks to the Library at the Victoria and Albert Museum and Mr. Allan S. Cole, C. B., to verify every statement in my letter from official records.

The brothers Greaves and their work have been perfectly well known for years in Chelsea to all but these critics. Ignorant of, or wilfully concealing these facts, these Art Critics, following the Times, have united in an attempt to smirch the memory and decry the art of James McNeill Whistler, the greatest artist of the nineteenth century.

The critics of these papers—and those who have copied them in Europe and America—have disgraced their profession and disgraced themselves. In their attempts to belittle Whistler, they have only proved that British Art criticism of this sort is beneath contempt."

ART PUBLICATION CHANGES.

A recent reorganization of the office staff of the John Lane Company in New York, publishers of the *International Studio* and other art periodicals, books, etc., due to the defalcation of Miss Susan Macomber, the young woman cashier of the establishment, now in Auburn prison, is of decided interest to the art world.

As a result of this defalcation a complete upheaval of the office force and arrangements was determined upon by Mr. Lane, who came over from London, and his fellow directors, Messrs. Acosta Nichols representing the Spencer Trask estate and Robert W. De Forest—both the Trask estate and Mr. De Forest having a large financial interest in the concern. Rutger Bleeker Jewett, vice-president and director, and for some years Mr. Lane's personal representative; Benjamin F. Maupin, director and treasurer, and David Lloyd, for many years American editor of the *Studio*, were displaced and Mr. Walter A. Johnson, for some time past advertising manager of the *Studio*, and the founder and manager of the Adam Budge Company, which has published "Arts and Decoration," was chosen vice-president and managing director, to succeed Mr. Jewett, while a salaried employee succeeded Mr. Maupin, and Mr. T. Jefferson Jones, formerly with Lippincott & Co., of Philadelphia, becomes chief managing editor of the company. "Arts and Decoration" has been sold by Mr. Johnson, who held the majority stock in the Adam Budge Co. to Mr. Pendleton Dudley. As the *Art News* goes to press, no information as to whether or not the publication will be continued can be obtained.

MacDOWELL CLUB DISPLAYS.

The MacDowell Club, which has moved into its new quarters, 108 W. 55 St., proposes to give fifteen art exhibitions during the coming season, for which there will be no juries and no prizes. Groups of not less than eight nor more than twelve artists shall pass judgment on all pictures submitted for exhibition. If one artist desires to hang a picture, he can invite seven other artists to form a group, and his right, as a member of the group, to contribute his picture to any one of the exhibitions will be recognized by the Club. John W. Alexander, President of the Club said: "We are trying to form a plan that will work all around for the benefit of painters, and if this is successful, then the same can be applied to all the arts." The first exhibition will open October 19 next and they will continue until June 1, 1912, and will be open to the public daily.

BOSTON.

The Museum of Fine Arts has purchased from the Vose Galleries Gainsborough's painting of a landscape with a blind man crossing a bridge.

Curator Jean Guiffrey has purchased at auction in Paris the portrait of the Marquis de Pastoret, by Paul de la Roche.

The special features of the unusually good summer exhibition of oils by American artists at the Vose Galleries No. 320 Boylston St. are a memorial group of the works of the late William Keith and single examples of Whistler and La Farge. The Keiths include five works, well representing his early middle and late periods—and which run the gamut of his extraordinary color schemes, from the lower keyed "Coming Storm" of his early period, through the brilliant glowing "Bow of Promise" and "Autumn California" of the middle years, to the soberer and truer, almost old fashioned "Golden Sunset" and "California Springtime."

Of the living painters represented Mary T. Macomber's "Nightingale," a fine presentment of a girl in a crimson robe, standing and listening is superb in color, Elliot Daingerfield's "Lifting of the Veil—Arizona Grand Canon" is a weird piece of pyrotechnical imagination, hard and brittle in quality, and simply impossible in color (Try again, Daingerfield). Others represented and well represented in every instance, are Paul Dougherty, Robert Henri, C. C. Curran, E. I. Couse, H. W. Ranger, Hermann D. Murphy, Luis Mora, Leonard Ochtman, Gedney Bunce and George Inness, Jr.

BROOKLYN.

To the loan exhibition of paintings, held by the Brooklyn Art Association at their galleries, 174 Montague St., which closed May 31, the Brooklyn collectors were liberal in contributions, and the success of the exhibition was very gratifying. Some of the more notable examples shown and the artists represented were "A Roman Landscape," by Arnold Boecklin; "Sheepfold," by A. P. Ryder; four pictures by Arthur Davies.

An interesting portrait was that of Master John B. Holmes, of Charleston, S. C., the "Boy with a Squirrel," by Copley. Homer Martin was represented by the "Ontario Sand Dunes" and several other canvases, and George Inness, among other examples, by an early and strong Normandy coast scene, loaned by Mr. Herbert D. Pratt. There were good examples of Corot, Rousseau, Troyon and Diaz, and also of Hoppner, Romney, Gilbert Stuart, Sir David Wilkie and Thomas Sully.

TORONTO (CANADA).

The fourth annual exhibition of the Canadian Art Club, held at the Art Museum March 3—25, was in every way successful. The display itself was a strong one, and it is felt that the new art movement inaugurated by this organization, is of vital importance to the art interests of Canada.

A. Phinister Proctor presented the casts of his Princeton Tigers, after the exhibition, to the Museum. The Dominion Art Commission purchased the newly elected Ernest Lawson's "Snow-bound boats" for the National Gallery at Ottawa. The same commission recently secured Horatio Walker's "Oxen Drinking" for the same Gallery. The President, Homer Watson's "Pioneers" was bought for the York Club here.

A number of citizens have purchased for the Museum, Wyatt Eaton's portrait of Timothy Cole, the engraver, better known as "The man with the Violin" painted in Florence in 1884, and a set of Cole's engravings of Eaton's portraits. Mr. Cole has presented a series of his later engravings to the Museum.

PARIS LETTER.

Paris, June 7, 1911.

The recent sale of the art objects of M. le Baron de Nélidow, the former Russian Ambassador to France, and an eminent collector, at the Salle Petit, reached a total of 154,559 frs. The most important piece was a beautiful and rare statue of Paros marble finely preserved, measuring nearly 16 inches high and representing "Aphrodite Anadyomene," the nude goddess, reproduced on this page, standing beside a vase and tying her hair with a ribbon.



"APHRODITE ANADYOMENE."

Purchased by Mr. D. K. Kelekian at the Nélidow Sale.

The price asked for this Greek statue of the third century B. C. was 100,000 frs., but it fell to Mr. D. K. Kelekian, in keen competition with several other bidders, for 90,100 frs. The statue was found at Panderma in a sarcophagus and is noticed and illustrated in the writings of Fortwaengler and in Salomon Reinach's *Répertoire de la statuaire Grecque et Romaine*, volume III, page 106. The owner now holds the statue at 200,000 frs.

Miss Mary Cassatt of Philadelphia has recently secured two valuable prizes and sold two paintings. One painting is entitled "The Woman With the Glove," which brought 2,150 frs. (\$430), and a pastel, "Portrait of a Child," 5,200 frs. (\$1,640).

The Americans recompensed in the Salon des Artistes Français are: Painting, 3rd class medal to Howard M. Hartshorne and an honorable mention to F. G. Carpenter; architecture, 3rd class medal to E. A. Titcomb and an honorable mention to Raymond Hood.

MORGAN RETURNS RELIQUARY.

The Paris *Matin* states that Mr. J. Pierpont Morgan, who owns the relic known as St. Martin's Head, has assured M. Dujardin-Beaumetz, Under Secretary of State for Fine Arts, that the relic would be returned to the French Government. When the Under Secretary called to thank Mr. Morgan, the latter remarked that the church at Soudeille, from which the head had been stolen, did not seem to be a safe place to keep such a treasure. M. Dujardin-Beaumetz replied that it should be placed in the Louvre.

AROUND THE GALLERIES.

This issue of the *American Art News*—the first of the Summer numbers—finds the dealers in foreign and American art works, with few exceptions, absent, and not to return until mid-September or later, and the annual Summer dulness, pervading the Fifth Avenue and other galleries.

The final sale of Mendelssohn Hall, which it is understood is to be torn down in the Autumn, will remove not only the most favored place for concerts and small musical affairs in the city, but also the auction room in which some of the most notable art sales have taken place since the passing of Chickering Hall. By an arrangement the hall was kept exclusively for the art auctions of a Twenty-third Street auction house, and this concern will have difficulty in finding another place as accessible and convenient in every way for auctions as Mendelssohn Hall.

Work on the new building for Duveen Brothers at Fifth Ave. and 56 St. which has been suspended during the past winter, is about to be resumed and the building, which from the architect's plans should be an exceptionally handsome piece of architecture, will be pushed with all possible dispatch to completion. The interior arrangements and fittings have been decided upon, and the Galleries, which the new structure will contain will be spacious, sumptuous and artistic.

Mr. Henry Duveen sailed for London May 24. Mr. Joseph Duveen is booked to sail this week. Mr. Benjamin Duveen will remain in or about New York for the summer.

The old house of William Schaus has finally passed, and although the remaining portion of the lease of No. 415 Fifth Ave., some three years ago, has not been disposed of, the galleries have been closed and the stock is being removed to the storage warehouse, preparatory to its sale by auction next season. It is understood that the black and whites will be sold by a Twenty-third Street auction house in the Autumn, and the oils by the same house during the winter.

Messrs. Stollberg & Little, for twenty-five years with the Schaus Galleries, have opened a temporary office at No. 489 Fifth Ave., where they will receive orders for framing, picture restoration, and the arranging and hanging of pictures, etc., pending their establishment in larger quarters in the Autumn.

Mr. Arthur B. Hughes, formerly with Arthur Tooth & Sons, has been appointed manager of the New York branch house of Moulton & Ricketts of Chicago and Milwaukee, who have leased the building known as "The Doll's House," No. 12 West 45th St., for a term of years.

Mr. Allan Tooth, who has been busily occupied in supervising the fitting up and moving into the new galleries of galleries of Arthur Tooth & Sons, at No. 537 Fifth Ave., sailed for London June 10. The new galleries, which occupy the entire first or ground floor of the building, are divided into an entrance room and a middle and rear Gallery—are most tastefully decorated and well arranged and lit, and in them the firm will show their accustomed assortment of fine Modern Foreign pictures, etchings and engravings.

Mr. Stevenson Scott of Scott and Fowles Co., sailed on the Lusitania May 31, and Mr. Charles Fowles of the same firm on the Caronia June 3.

Mr. Joseph Durand-Ruel with his family sailed on La Savoie for Paris, May 25.

Mr. Edward Brandus will sail for Paris late this month. The exhibition of portraits and landscapes by Luis Graner at the Brandus Galleries continues to attract deserved attention.

Mr. H. G. Kelekian will sail for Paris on the Olympic, June 28.

Mr. Eugene Fischhof, who came from Paris recently on a brief and hurried business trip, sailed May 16.

Mr. James P. Silo, accompanied by his son James P. Silo, Jr., sailed on the Baltic June 3, and are at present visiting Mr. Richard Croker on the latter's Irish estate.

Mr. Charles Knoedler of Knoedler & Co. sailed on La Savoie, May 25, and Mr. Messmore, of the same house, on the Cedric May 27.

Mr. Paul Reinhardt, accompanied by Mrs. Reinhardt, sailed on the Kaiser Wilhelm II, May 16.

Mr. Louis Ralston, accompanied by Mrs. Ralston and their son, sailed on the Lusitania May 31. Just previous to sailing Mr. Ralston signed, for a term of years, a lease for the large and handsome quarters in the southern half of the Windsor Arcade Building, No. 567 Fifth Ave., formerly occupied by Dunlap the Hatter, which will be transformed into spacious and attractive galleries to open in the early Autumn.

Mr. Martin Birnbaum, of The Berlin Photographic Company, will sail on the Lusitania June 21.

Mr. Walter P. Fearon, of Cottier & Co., sailed on the Celtic May 27.

Mr. J. H. Strauss, accompanied by Mrs. Strauss, will sail June 28 on the Kronprinzessin Cecilie.

Mr. William Macbeth of the Macbeth Gallery, No. 450 Fifth Ave., will not go abroad this summer, but will make several trips to the leading Art Museums of the Eastern and mid-Western states.

There is now on at the Gallery a summer exhibition of selected works by American artists of exceptional excellence and one well worth the attention of art loving visitors and stay-at-homes. Included in this display are choice and typical examples of Chauncey F. Ryder (an important large Spring landscape—full of light and air and delicious in color and feeling), Herman Dudley Murphy (a blue toned Venetian Nocturne—rich in tone and deep in color), W. A. Silva (a well-drawn and finely colored coast scene), Emil Carlsen, Paul Dougherty, F. Ballard Williams, C. W. Hawthorne, Robert Henri, Luis Mora, C. W. Eaton, W. Sartain (an unusual example—a California beach and marine—comparatively low in key and soft in color), Ben Foster, W. A. Howe, Paul Cornoyer, A. Hoeber, Cecila Beaux, H. W. Ranger, C. B. Coman, F. Frieske, Richard Miller, H. G. Kellar (a strikingly well painted study of Turkeys—suggestive of Horatio Walker) and Spencer Fuller—the last lately deceased.

The annual exhibition of oils by early American painters, now on at the Ehrich Galleries, No. 463 Fifth Ave., will continue through the Summer. Mr. Louis Ehrich, accompanied by Mrs. Ehrich sailed on the Minnetonka June 17. Mr. Harold Ehrich sailed May 17 for Paris.

Mr. Frederick Keppel will not go abroad this Summer, the first time in 39 years. Mr. Fitzroy Carrington will sail early in July for month's vacation. Recently completed portraits by Anders Zorn, of President Taft and Vice-President Sherman, are now shown in the Keppel Gallery, No. 4 East 39 St. That of the President, a three-quarter length, depicts him seated in an arm-chair against a blue and gray background dressed in a sack suit of gray, with a grayish blue tie. The artist has given him a serious expression and withal a dignified one—the brushwork is strong and characteristics and the flesh color true, altogether a virile typical work. The portrait of Mr. Sherman is a half length, an admirable likeness, jolly in expression and full of vitality. It is pleasant to note that the able painter's hand has not lost its cunning.

Mr. N. E. Montross, of the Montross Gallery, No. 550 Fifth Ave., will go abroad in July. A recent alteration in the Galleries has transformed the former long entrance hall into a well proportioned and attractive smaller gallery, in which are shown, with other black and whites and a few watercolors, an interesting and important series of forty drawings in pencil and chalk by John La Farge. In the larger Gallery there is a delightful assemblage of oils and watercolors which, form a Summer display. In this among other exhibits, are a well painted flower piece by Elliot Daingerfield, and typical and charming examples of Robert Reid, W. L. Lathrop, Wesley Dow, Willard Metcalf, and other Americans, and a group of La Farge's Samoan watercolors and the original design, a fruit and flower garland for a tapestry in the George Vanderbilt house, a most decorative work, true and rich in color. Mr. Montross has recently sold Robert Reid's strong and characteristic "Crystal Ball" to a prominent New York collector. An early and unusual example of George Inness, "An Italian Sunset," dated 1873, was recently shown in these galleries.

At the Brandus Gallery, No. 712 Fifth Ave., there are now on exhibition two portraits of Senor Luis Graner of Messrs. Edward Wasserman and Richard Peters respectively. That of Mr. Wasserman is a full length standing presentment, rarely faithful to the original, and full of vitality. It was painted in one sitting of seven hours. The Peters portrait is an equally good presentment of the original.

Mr. H. S. de Sonhami, of 546 Fifth Ave., New York, and 61 Boulevard Haussmann, Paris, has opened a branch house at No. 44 Conduit Street, London.

Mr. Vitall Benguiat sailed for Paris May 18, Justice Greenbaum having declined to grant the injunction applied for by Messrs. Ephraim and Mordecai Benguiat against his removing certain goods from the storage warehouse pending the trial of a civil suit for an accounting in a claimed partnership between Vitall and Ephraim and the latter's son Mordecai. The story of the suit and injunction requested was told in the *Art News* of May 6 last.

THE DUVEEN CASE.

At the May term of the U. S. Circuit Court Messrs. Henry J. and Benjamin J. Duveen appeared, in advance of the date set for their trial, and pleaded guilty to the indictments against them. The case of Henry J. Duveen was first heard, and after a somewhat unexpected and very severe arraignment by U. S. District Attorney Wise, in which he strongly urged a prison sentence for the defendant, Judge Martin reserved decision until the next day, when he imposed a fine of \$15,000. Before passing sentence the Judge said in substance, that he had carefully examined the case and consulted with other judges of the court, and in view of the defendant's age and feeble health, and from the further fact that the evidence showed that the customs officers were, owing to the loose methods of examination, much to blame for these undervaluations, the imposing of the fine would meet the ends of justice. In the case of Benjamin J. Duveen, Mr. Stanchfield, counsel for Duveen Bros., asked for a postponement to enable him to examine certain papers in the hands of the U. S. District Attorney, and stated that it might be necessary to change the plea of guilty in this case. No date for the hearing was set.

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EUROPEAN AUCTION SALES.

LONDON

The sale of the late Lord John Thynne's heirlooms at Christie's, May 18, and bidding on behalf of Lord Michelham, Duveen Bros., paid \$17,075 for the Essex ring, said to be identical one given by Queen Elizabeth to the Earl of Essex.

At the same sale a set of nine panels of old Brussels tapestry, after Van der Meulen, depicting the battle of Wymendaal in the Duke of Marlborough's Netherlands campaign brought \$43,050.

A half-length "Portrait of a Man," by Franz Hals was sold on June 1, for \$14,440 at a sale Robinson & Fishers.

At a sale at Christie's June 1, Mr. Frank T. Sabin paid \$915 for a portrait of the first Earl of Carlisle.

The highest price ever paid at auction for a canvas by an English artist was given by Duveen Bros. for Raeburn's portrait of Mrs. Robertson Williamson at the sale of Old Master's at Christie's, May 19. The portrait realized gns. 22,300, or about \$11,953. It measures 94 by 58½ inches. Other notable paintings sold, with prices, were as follows:

Cuyt, "Herdsmen and Cattle".....	\$25,200
Hopner, "Mrs. Dennison".....	15,225
Gainsborough, "Mrs. Bell".....	15,225
Gainsborough, "Mrs. Provis (nee Anne Pigott)".....	24,675
Raeburn, "Mrs. Andrew Wood".....	16,800
Romney, "Lady Glasgow".....	21,000
Romney, "Infant Shakespeare Attended by Nature and the Passions".....	2,500
G. Morland, "The Public House Door".....	8,925
Van Dyck, "John Oxenstierna, Baron of Kymeth".....	18,375

Charles Butler Sale.

The collection of Old Masters formed by the late Charles Butler was sold at Christie's May 25 and 26. The pictures sold with prices follow:

Verrocchio, "Madonna and Child".....	\$31,500.00
Titian, "Tarquin and Lucretia".....	13,650.00
Rubens, "The Departure of Lot and His Family" (presented by the City of Antwerp to the Duke of Marlborough).....	34,125.00
Paolo Uccello, "Battle Scenes," a pair.....	10,500.00
Filippino Lippi, "The Story of Cupid and Psyche".....	2,625.00
Tintoretto, "Moses Striking the Rock".....	3,937.50
Bonifazio Veneziano, "Adoration of the Shepherds".....	3,255.00
Bonifazio Veneziano, "Holy Family with Saints".....	4,462.50
Cosimo Roselli, "St. Nicholas of Bari and Saints".....	5,775.00
Pinturicchio, "Madonna and Child".....	5,512.50

Henry Huth Sale.

The Henry Huth collection of MSS., books, engraving, etc., was sold at Sotheby's, June 12 and 13. An autograph receipt, dated June 11, 1748, by Henry Fielding for \$3,000, paid to him by Andrew Miller for the copyright of "Tom Jones," brought \$5,075. An autograph signature of Queen Anne, \$1,575; an autograph letter of Sir Francis Drake, Feb. 16, 1587, addressed to the Earl of Essex, \$500; an undated letter from Queen Elizabeth to Henry IV of France, with seals and silks, thanking him for a portrait, \$1,825; an autograph MS. by Robert Burns, of the famous cantata of the "Jolly Beggars," \$2,455; a MS. of Diane de Poitiers, \$680. An autograph letter, signed by Edward IV and his brother Edmund, Dec. 10, 1460, introducing Anthony de la Tour to the Duke of Milan and the Pope, \$650. An unpublished Holograph letter of Katherine of Arragon, first wife of Henry VIII to her nephew, Charles V, dated February 8, 1534, \$4,000, and a letter from Shelley to Joseph Severn, with which he enclosed "an elegy on poor Keats," \$3,850.

HOLLAND.

De Kuyper Sale.

There was keen competition at the sale of the De Kuyper collection at Frederick Muller & Co., Amsterdam, May 30. Good prices were obtained and some \$185,000 was realized for the day. Knoedler & Co. paid the highest price, \$19,000, for Millet's "Pasture on a Mountain in Auvergne." There was a rumor after the sale that this canvas is going to a New York gallery at an increased figure.

Other works sold were as follows:

Troyon, "L'Aurore".....	\$10,000
W. Maris, "Canal in Holland".....	9,000
W. Maris, "La Canarde et les Canetons".....	8,000
Millet, "Le Nourisson".....	5,200
Millet, "End of Village at Greville".....	4,000
Troyon, "Bull and Cow".....	4,000
Meissonier, "On the Terrace".....	3,000
Bosboom, "Church at Alkmaar".....	5,000
Israel, "La Collation du Berger".....	2,000
Israel, "In the Forest".....	2,000
Israel, "La Tricoteuse".....	3,300
Corot, "Village d'Avray".....	3,600
Corot, "Border of Lake Nemi".....	3,600
Daubigny, "Valley of Valmondois".....	3,600
Daubigny, "Road in the Forest".....	4,000
Henner, "Fabiola".....	3,000
J. Maris, "Le Quai au Bord d'un Canal".....	3,200

PARIS.

Decourcelle Sale.

Great interest was manifested at the two days' sale, May 29 and 30, of the art collection of M. Pierre Decourcelle at the Galerie Georges Petit by M. Lair Dubreuil. A terra cotta bust of Mme. du Barry by Augustus Pajou brought the

highest price of the sale, \$38,600. A plaster bust of his daughter Claudine by Houdon was knocked down for \$9,600. Other notable objects sold were as follows: Louis XV table, \$4,500; Louis XVI table, \$2,300; Louis XVI screen, \$4,200; terra cotta bust by J. Lemoyne of Prosper Jolyot de Crebillon, \$2,000; terra cotta statuette of Leda and the Swan by Clodion, \$6,100 and a terra cotta bust of a young girl by J. L. Cousanon, \$5,000.

The pictures sold with prices were as follows:

Chardin, "Cat Eating Oysters".....	\$3,600
Delaroche, "Marquis de Pastoret".....	6,000
Guardi, "Plaza St. Mark, Venice".....	7,400
Ducreux, "A Young Woman".....	3,300
Fragonard, "Screen Painted".....	8,100
Elizabeth Lebrun, "Portrait".....	2,600

The watercolors, pastels, gouaches and miniatures sold as follows:

La Tour, "Portrait of Himself".....	\$12,200
La Tour, "Abbe Pommyer".....	3,100
Lenoir, "Mme. Jeoffrin".....	1,700
Boucher, "L'Amour en Ambuscade".....	801
Boucher, "Venus et L'Amour".....	860
Cochin, "Reception de Louis XV".....	5,600
Fragonard, "S'il m'Etait Aussi Fidele".....	4,800
Fragonard, "Le Taureau Romain".....	3,333
Guardi, "Race on Grand Canal, Venice".....	8,020
Jean Guerin, "M. Mathieu de Faviere".....	1,560
Marechal, "Le Parc a l'Italienne".....	2,930

Jules Breton Sale.

Paintings, pastels and drawings by Jules Breton were sold on June 2 and 3 by M. F. Lair Dubreuil for \$69,284. The highest prices paid were:

"The Pardon of Kergoat".....	\$17,400
"The Cry of Alarm".....	5,540
"Love".....	3,600
"Moonlight Effect".....	900
"At the Spring".....	740
"The Sardine Girl".....	840
"Candle Bearers at a Breton Pardon" (a pair).....	2,720
"The Crows".....	600
"The Miner's Daughter".....	724

Henri Bernstein Sale.

Thirty-three modern paintings forming the collection of M. Henri Bernstein was sold at the Hotel Drouot June 8 for \$44,250. The works sold and prices obtained follow:

Renoir, "Reclining Bather".....	\$7,000
Renoir, "Bust of Woman".....	3,000
Cezanne, "The Peasant".....	4,800
Cezanne, "House in Provence".....	4,600
Resnard, "Two Girls in Garden".....	940
Fantin-Latour, "Study of the Nude".....	300
Monet, "Water Lilies".....	3,250
Sisley, "Walk under Chestnut Trees".....	740

Maurice Kann Sale.

The most important and successful sale held to date was of the Maurice Kann collection of 82 old Masters June 9 at the Galerie Georges Petit by M. Lair Dubreuil, and which brought a total of \$544,290. The pictures sold, artist's prices and the buyers when obtainable follow:

Rembrandt—"Jewish Philosopher" Kleinberger.....	\$54,000
Franz Hals—"Young Man," Kleinberger.....	35,000
Cuyt—"Start of the Hunt," Fischhof.....	32,000
Cuyt—"Morning," Feral.....	29,600
Cuyt—"Fishing Shepherd," Stettiner.....	9,800
Cuyt—"Gray Horse," Marquis de Ganay.....	12,000
Lawrence—"Miss Glover of Bath," Fischhof.....	15,000
Raeburn—"William Fraser," Knoedler.....	23,400
Raeburn—"James Cruikshank," Knoedler.....	10,420
Raeburn—"Mrs. Campbell," Knoedler.....	6,220
Raeburn—"O. MacD. Bonar," Knoedler.....	3,200
Raeburn—"Woman in White Bonnet," Knoedler.....	4,920
Raeburn—"Man in Gray Coat," Knoedler.....	1,400
Jan Steen—"Wedding," Fischhof.....	3,420
Jan Steen—"Music Lesson," Fischhof.....	15,200
Jan Steen—"Joyous Company," Fischhof.....	5,800
Jan Steen—"Egg Eaters," Fischhof.....	7,800
Teniers—"The Younger—Christ Crowned with Thorns," Kleinberger.....	6,800
The Same—"The Cellar," Kleinberger.....	12,500
The Same—"The Chateau," Kleinberger.....	3,800
The Same—"Front of Tavern," Kleinberger.....	1,020
J. Ruysdael—"The Flood," Ducrey.....	1,300
J. Ruysdael—"River in Forest," Ducrey.....	12,000
J. Ruysdael—"Hillock," Ducrey.....	8,400
J. Ruysdael—"Valley," Ducrey.....	8,100
S. Ruysdael—"Prisoners," Ducrey.....	8,200
S. Ruysdael—"Drinking Trough," Ducrey.....	6,600
J. Ruysdael—"Brook," Ducrey.....	10,220
Van Dyck—"Entombment," Ducrey.....	6,800
Van Dyck—"Adam de Coster," Ducrey.....	8,000
Rubens—"Madonna," Ducrey.....	4,700
Reynolds—"Portrait of Man," Ducrey.....	10,400
Romney—"Paul Cobb Methuen," Ducrey.....	5,140
Romney—"Man in Blue," Ducrey.....	5,020
Romney—"Young Man," Ducrey.....	4,620
Potter—"Spotted Horse," Ducrey.....	3,120
Van Loo—"Bathing Girls," Ducrey.....	5,820
Boucher—"Autumn," Ducrey.....	3,900
Van Goyen—"Banks of Yssel," Ducrey.....	780

Baron de Rothschild Sale.

The choice collection of silversmith's art of the 15th-18th centuries, ivories and carved wood formed by the late Baron Carl Mayer de Rothschild of Frankfurt, was sold, June 12 and 13, by M. F. Lair Dubreuil. The attendance was composed of the leading dealers and agents. There was keen competition and some of the prices obtained were far in excess of the estimates made by experts.

Goldschmidt of Frankfurt paid \$23,000 for a Nuremberg double cup engraved and gilded and composed of two vases. The same buyer made the following purchases: a loving cup in silver, with a lid, \$18,000; a fountain in gilded silver, \$16,200, and a large cup with cover, by Lubeck, \$11,000. Hamburger paid \$7,800 for a jar representing an elephant with a tower on its back. The grand total for the sale was \$334,638.

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